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inspire

fresh perspective from the **College of Design**



Biennale Sessions

Iowa State shines on international stage at Venice Architecture Biennale

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BIENNALE SESSIONS

By Heather Sauer

Architecture department celebrates centennial in Venice

Last October, 25 Iowa State architecture students studying in Ames and 20 interior design students studying abroad with the College of Design Rome Program, together with five students from partner institution Roma Tre University, traveled to Venice to participate in a workshop and colloquium sponsored by the ISU Department of Architecture at the 2014 Venice Architecture Biennale.

Iowa State University was one of a select few academic institutions invited to present educational “Biennale Sessions” at the biannual event, considered the preeminent showcase of contemporary architecture in the world.

This year’s theme, developed by Rem Koolhaas, was “Fundamentals.” The theme was further divided into three exhibitions: “Absorbing Modernity 1914-2014,” “Elements of Architecture” and “Monditalia.” The first explored how modernity and globalization have transformed architectural practice. The second examined fundamental elements of buildings, such as floor, wall, ceiling. The third focused on Italian design.

“The ‘Absorbing Modernity 1914-2014’ topic was fortuitous, as it was in 1914 that architecture as a department first emerged from the College of Engineering at Iowa State,” said Deborah Hauptmann, professor and chair of the department.

“In celebration of our centenary, we developed a colloquium to look at how architecture as a practice and as a discipline has changed over that period. We produce amazing architects and interior designers from the College of Design, and we brought a unique professional practice perspective to the theme.”

‘Disciplining Modernity’

Titled “Disciplining Modernity,” the one-



Top: Students and faculty members critique the finished floor installation prior to the colloquium. Above: Associate Professor Mitchell Squire works with architecture and interior design students on the workshop exercise, which involved covering the entire floor surface with paper. Photos by Peter Goché.

day colloquium featured six panelists:

- Reinier de Graaf, a partner with Koolhaas at OMA, Rotterdam, The Netherlands;
- Ricardo Flores and Eva Prats, partners at Flores & Prats Architects, Barcelona;
- Jeffrey Morgan (BA 1981/BArch 1983), director of real estate development for Historic Boston, Inc., Roxbury, Mass.;
- Eric Smith (MArch 2009), founder of VAULT Ventures LLC, Chicago; and
- Nora Wendl (BArch 2003/MArch 2006), assistant professor of architecture at Portland State University, Oregon.

The speakers addressed changes in architecture from practice and academic perspectives—de Graaf in terms of global practice and cultural impact; Flores and Prats in terms of local practice and social impact; Morgan with regard to urban intervention at the community level; Smith with respect to alternative practices of the contemporary architect,

and Wendl in terms of the relationship between architecture and literature and construction of a meaningful narrative, Hauptmann said.

“We felt it was important to highlight not only the work of internationally recognized European architects but also to profile our own alumni, giving our students role models and a vision of what their own future could be,” she said.

Jonathan Melendez, a fifth-year architecture student from Cayey, Puerto Rico, appreciated the inclusion of Iowa State alumni on the panel. “To hear them speak about what they do in the context of the Biennale and the different paths they’ve taken was incredible,” he said.

Floor as foundation

Iowa State’s two-day student workshop—“Caution Wet Floor: Slipping into Deep”—was conducted within the

“Elements of Architecture” exhibition and focused on one fundamental (but often overlooked) element: the floor.

Held in the Arsenale, a historic complex of shipyards and armories, the workshop was taught by Associate Professors Cameron Campbell (BArch 1997/MArch 2003) and Mitchell Squire (BArch 1994/MArch 2001) and Senior Lecturer Peter Goché (BArch 1991/MArch 2005).

Prior to attending the Biennale, students in Goché’s and Squire’s studios discussed the text of Richard Sennett’s book, *Together: The Rituals, Pleasure and Politics of Cooperation*. The faculty leaders posited that cooperation/collaboration is another “fundamental” of design and hoped to test their theory with the project.

Paper as design exercise

To draw attention to the floor and interact with it as a fundamental element, the three faculty devised an exercise in which students were to cover the Arsenale floor using large rolls of paper that could not be cut or torn to change direction. When one roll ran out, they had to fasten it to a new one (without staples, glue or tape) to maintain the continuous ribbon. They had to negotiate rows of columns and “maintain respect for the history and geometry of the space,” Goché said.

Although students in his and Squire’s studios had completed trial exercises in Ames, the students coming from Rome were new to the concept, so the workshop began with a tutorial to help them learn how to handle the paper and begin to collaborate with one another.

Space constraints meant teams of five to seven students each spent 30 minutes unrolling, folding and turning the paper before handing the project over to the next group. An effort was made to ensure teams comprised students from different schools and disciplines, but beyond that, the faculty offered minimal guidance, allowing students to define their own roles and how the project would evolve.

Documentation as critique

“We learned that labor is a social denominator that brings people together,” Goché said. “We hypothesized that by assigning an enormous task we could get a group of people to work

together, and then the intellectual revelations would occur.”

Sabrina Johnson, a second-year architecture graduate student from Bellevue, Neb., was one of two students from Campbell’s architectural photography class assigned to document the workshop through photography and video.

“We were essentially critiquing how people worked together, how they made decisions, whether they had a concept or plan in mind and how that influenced the outcome,” Johnson said.

“I observed the groups and interviewed them to learn how they saw their roles,” she said. “It was interesting to find that often the person I thought wasn’t engaged described themselves as a leader. The people I thought of as leaders all mentioned how well their group had worked together.”

Observing how organically those relationships formed was the hallmark of the project, Squire said.

“What’s most important to me about the whole enterprise goes back to the potential of the workshop itself as a model that has its own internal structure and community and how those features affect relationships in other contexts,” Squire said. “The workshop in fact has the potential to enhance our social relations.”

Future collaboration

An exhibition of the project students completed in Venice, along with corresponding studio work, was held in December in the College of Design’s Gallery 181. A video documenting the Biennale experience is available online.

“Our participation in the Biennale Sessions provided our students with a phenomenal opportunity to interact with professional architects and designers on an international stage and allowed us to demonstrate our program’s strengths at the most prestigious event in our discipline,” said department chair Hauptmann.

And the seeds have been sown for future collaboration. Iowa State has been invited to participate in the Venice Art Biennale this year and in the next Architecture Biennale in 2016.



Associate Professor Cameron Campbell, installing rigging with fourth-year architecture student Alexander Vondrak, sought to “shift the focus so that photography and video were not just a recording of the product but a critique that informed the project as it unfolded.” Photo by Peter Goché.



Colloquium panelists critique the workshop. Photo by Cameron Campbell.



Senior Lecturer Peter Goché observes as students collaborate to choose paper installation techniques while negotiating obstructions and material constraints. Photo by Heidi Reburn.



Exhibition of the semester's work, including Biennale Sessions video footage, in the college's Gallery 181.

TOM GEREND

By Emily Elveru

Planner is motivated by opportunity to improve quality of life

In his middle school autobiography, Tom Gerend listed his three dream jobs: designer, developer, architect. Perhaps it's no surprise, then, that he later enrolled in the ISU College of Design's community and regional planning program.

"Planners have the opportunity to improve the places where people live, and that's what really attracted me to the field," Gerend said.

As an Iowa State student, Gerend developed a plan for an underserved neighborhood in Des Moines. After researching the area's needs and understanding residents' desires, he realized the facets of his chosen profession stretched far beyond "planning." A community planner could not only improve a region's functionality but also have a positive impact on the people who live there.

After graduating from Iowa State in 2000, Gerend earned his MBA from the University of Illinois at Springfield and served as a regional planner and program manager for the Tri-County Regional Planning Commission in Peoria, Ill.

While working with local city governments to develop long-range plans for land-use and zoning ordinances, Gerend began thinking about the role of transportation in planning. His passion grew from affecting people's lives in one community to connecting cities and their residents through regional transportation planning.

Transporting a vision

His extensive work in land-use and comprehensive planning led Gerend to the Mid-American Regional Council (MARC) in Kansas City, Mo. As the assistant and then co-director of transportation, he

focused on leveraging transportation planning and investment as a means to integrate land use, transportation, environment and economic development.

"We took a nontraditional approach to our transportation work and aimed for outcomes that went far beyond just moving traffic," Gerend explained.

"It was clear our community wanted better and more attractive places to live, better engines for economic development and to be better stewards of our limited financial resources."

Kansas City's fragmented public transportation system—the product of multiple bus providers, cities and counties in two states—presented the need for a new agenda. Gerend helped coordinate a bi-state application to implement the region's transit plan, "Smart Moves,"

and advance the construction of higher-priority bus routes. In 2010, MARC won a \$50 million Transportation Investment Generating Economic Recovery (TIGER) grant from the US Department of Transportation that resulted in transit improvements across the entire bi-state Kansas City region.

"That project had a profound influence in how we thought about investing federal resources in transportation projects around the region," Gerend said. "To see cities think differently about how they work together and invest because of that work was rewarding."

The TIGER grant allowed Gerend's team to move its broader regional plan forward and strengthened his belief in the importance of transportation as a regional connector. Securing a second grant from



Top: KC Streetcar track construction in Kansas City, Mo.'s River Market neighborhood. **Above:** Gerend, executive director of the Kansas City Streetcar Authority, is overseeing construction, operations, maintenance and marketing of the new streetcar system. *All photos courtesy of the Kansas City Streetcar Authority.*

KC STREETCAR

the Federal Transit Administration added a new project to Gerend's list: streetcars.

Following a new path

As the project manager for the initial study of a two-mile Kansas City streetcar starter line and a regional commuter rail system, Gerend worked with elected leadership and city staff to help move the streetcar project from plan to design to construction. At the end of this period, a new organization formed to oversee the operations, maintenance and marketing of the new streetcar system.

And in June 2014, Gerend was named the first executive director of the Kansas City Streetcar Authority.

"It's a humbling opportunity to be a part of something that will influence how future generations view our city, and I'm extremely excited for what the future holds," he said. "I am confident this project will change how public transportation is viewed in Kansas City and will be the start of a larger conversation for how we grow and better support our community over time."

Gerend jumped into his new position last July 1 with little time to look back. After widespread water and sewer line replacements and other basic infrastructure improvements downtown, tracks are being laid and the first vehicle is expected to arrive this fall.

"The streetcar was right for downtown," Gerend said. "It will link current assets, build synergy between them and prepare the corridor and greater downtown for success for years to come."

With anticipated completion in early 2016, the streetcar corridor already has garnered extensive interest. Nearly \$1 billion in projects have been proposed while over \$300 million worth are under construction, Gerend said.

"We're seeing parts of downtown that have been surface parking lots for 50 years

turn into hotels and multi-story projects," he said.

Looking toward the destination

Gerend's daily routine changes often as the downtown area transforms. From briefing project stakeholders and board members on the project's status to responding to the public's questions or speaking with media about project milestones, each day brings new challenges.

"My motivation in taking this position wasn't just to manage the operations of the two-mile streetcar line but to help Kansas City maximize this opportunity in a way that helps reshape downtown for the future," he explained.

"I also want the region to see how our broader public transit system can expand and better serve the region over time. I see it growing to serve more people and having a greater influence in how we develop as a region and how we connect ourselves together."

Gerend credits the project's current success to the support received from the City of Kansas City, elected officials, the public works department, the local transit authority and business owners. He also credits his wife, Amy (Smisek) Gerend (BS 2001 Child, Adult & Family Services), for encouraging him to seize this once-in-a-lifetime opportunity and to make the very best of it.

Despite confessing he's lost more sleep with this job than any before, Gerend finds motivation in believing what he's doing is right.

"I knew when taking this job that some people may not appreciate what I do for a living, and that is a very different kind of pressure," he said. "I could have never dealt with that unless I had support from those close to me and 100 percent belief that what we are doing matters and will benefit this region for years to come."



The streetcar station stops are designed with a minimal profile to fit into the existing urban context and surroundings.



Construction of the KC Streetcar Singleton Yard vehicle maintenance facility is under way.



The streetcar system's graphics reinforce the intent of the project, which will provide a forward-looking, technologically advanced public transit option for downtown Kansas City.

MIDWESTERN VALUES

By Heather Sauer

Graduate studio develops narrative for new company

When Fareway Stores, Inc.—an Iowa-based grocery company with 109 stores in Iowa, Illinois, Minnesota, Nebraska and South Dakota—looked to expand its reach from retail stores to include a new wholesale business, company representatives sought help from the Iowa State University College of Design in creating a new corporate identity.

“We started thinking about branding—a new logo and a website and those kinds of things,” said Kelly Moomaw, purchasing manager for Fareway and the primary company liaison with Iowa State.

Moomaw connected with Bernard Canniffe, professor and chair of the graphic design department, who saw an opportunity for the students in his fall 2014 graduate studio to get involved.

Midwest Quality Wholesale

The new Fareway venture, called Midwest Quality Wholesale, Inc., grew out of an effort to use its existing infrastructure to better serve its current stores, prepare for company growth and engage a new customer not being served by Fareway.

“Over the past several years we’ve developed a great partnership with the supplier of the cleaning products we use throughout our stores. We stand by the efficacy and safety of these products and wanted to make them accessible to others,” Moomaw said. “In examining how best to do this, it became clear that distributing these products through Midwest Quality Wholesale would help meet our goals.”

More than a website

“When Kelly asked if we could design a logo and a website for this new company, I actually told her no,” Canniffe said. “Instead I asked why she thought they



Top: Students in the fall 2014 “Design for Behavioral Change” graduate studio created a branding narrative and corporate identity for Midwest Quality Wholesale, a new venture by Fareway Stores, Inc. **Above:** Architecture graduate student Michael Spory presents final design concepts at Fareway’s corporate office in Boone in December. *Photo by Debbie Trout.*

needed these things. She said they want to grow the reach of the corporation and connect better with consumers. Now that’s a much more interesting challenge, and something we could help with.”

Canniffe’s studio, “Design for Behavioral Change,” was a good fit for the project because it “offered a way to test the possibility of behavior change within a corporation,” he said.

“It allowed students and Midwest Quality Wholesale/Fareway to understand design as much more than providing a service. I believe design has an obligation to engage with and in the local community and to view these engagements as catalysts that will affect the global community.”

Early last fall Canniffe’s students met with the Midwest Quality Wholesale “launch team”—which included Fareway’s legal counsel, chief financial officer, information

technology director and purchasing personnel—to identify the project’s scope and goals. Over the semester they met and exchanged emails a number of times to share progress and gain feedback.

“We saw our role as providing ideas for ways both to reach current customers and to engage new ones,” said Michael Spory, Boswell, Pa., a third-year architecture graduate student who took the class as an elective. “We examined how Fareway’s story is being told and looked at ways we could integrate this new business with the existing narrative.”

“They wanted their company values to be reflected in this venture, but not through traditional Fareway-looking materials because they want to stand out against competitors in this new market,” said Samantha Barbour, a second-year graphic design graduate student from Slater.

“The launch team disliked other sellers’ websites because they feel sterile and lack a sense of emotional connection,” Barbour explained, “so for Midwest Quality Wholesale we sought to create a more personal interface, a sense of direct communication with individuals even though it’s at a business-to-business level.”

A landscape of values

The class identified a set of Fareway values—among them, tradition, integrity, providing high-quality products at economical prices and treating customers like family—as well as Midwestern values like hard work and the spirit of neighborliness—which guided their development of vision and mission statements for Midwest Quality Wholesale.

“We were impressed that they were able to capture what we were looking for so well. They were really able to understand the Fareway culture and the values we want to associate with Midwest Quality Wholesale,” Moomaw said.

Students then researched and developed a visual language to complement and communicate those values.

“We kept going back to the idea of the story: What is Fareway’s story? What is Midwest Quality Wholesale’s story? What does it mean to be from the Midwest and what does that look like?” said Debbie Trout, a second-year graphic design graduate student from Monett, Mo. “We tried to make the brand feel less corporate, more personal, with images, colors and typefaces that represent the Midwest and convey a sense of community.”

The “M,” “Q” and “W” of the logo are constructed of lines resembling the rows in tilled farm fields. The class developed a palette of primary and secondary colors that incorporates red and gold—an indirect reference to parent company Fareway—along with orange, brown, cream and two shades of blue. These are highlighted in a set of glyphs—pictorial icons that can be used individually or together, alone or with text to create “a landscape of values,” Trout said.

At the final presentation in December, students shared the branding narrative and demonstrated how the new identity

system could be applied to the products, box labels, letterhead, semi trailers and other materials. And they unveiled the website, which will be the primary point of contact with customers.

The website, which was launched on Jan. 1, “is a way to facilitate human interaction, to represent the brand in a friendly way. It says ‘these products are great and these people are great to work with,’” Spory said.

Beyond expectations

The Fareway leadership was more than pleased with the final outcomes. “The students have done a fantastic job; the project has exceeded our expectations,” Moomaw said. “We can go out and really market this now and share the story the students have helped us learn how to tell.”

“I can really tell you did your research about Fareway and tied that into the new company,” Fareway President Fred Greiner told students at the presentation. “I’m impressed with how much thought you put into this. I can envision that logo on the side of a trailer. I think it fits the Midwest.”

For Canniffe, the project confirmed his belief that design could help change perceptions, and eventually behaviors, within a company.

Through this project, “Fareway began to see its values and Midwestern values as one and the same, and to recognize that these values could be applied to anything it wanted to accomplish,” Canniffe said. “For instance, it could expand its community outreach to issues of rural poverty, nutrition and education.”

The project proved to be a great opportunity for the students, too.

“Working with Fareway opened my eyes to how design interacts with business—how to pitch ideas and think about deliverables, as well as what would add value outside of what you’re being asked for,” Spory said.

“For me it’s been much more than I was expecting. I’ve learned the intangibles of how projects come together in real life, project management, leadership, communication, scheduling and public relations. It’s been an amazing experience.”



The student team critiques its branding concepts for Midwest Quality Wholesale. Photo by Michael Spory.



Students visited the Fareway warehouse in Boone to learn about distribution. Photo by Michael Spory.



Fareway CFO Craig Shepley, ISU graphic design Department Chair Bernard Canniffe and Spory at the final presentation. Photo by Debbie Trout.



Midwest Quality Wholesale logo by student branding team; semi-trailer graphics by Brittany Thompson.



The 12 graduate students in Canniffe's studio revealed the final MQW narrative and identity at the presentation in December. Photo by Heather Sauer.

MOBILE LEARNING

By Teddi Barron, News Service
with reporting by Heather Sauer

FLEx lab makes design technology more accessible

Sure they flock to 3D movies and send Instagrams with a frenzy, but can they model a tractor part with a MakerBot? Or test ergonomic design with Oculus Rift?

Although Iowa's K-12 population is tech savvy, students still have more to learn before maneuvering through advanced technology to solve problems in design and manufacturing, says an Iowa State University industrial design professor.

David Ringholz, professor and chair of ISU's Department of Industrial Design, challenged an industrial design graduate studio last summer to create a mobile classroom for technology outreach to Iowa schools.

Throughout the fall and this spring semester, FLEx (Forward Learning Experience) has been on the road, providing K-12 students and teachers with hands-on experiences with virtual reality, Oculus Rift immersive visualization, interactive circuit building with Little Bits and 3D printers.

ISU design faculty and students introduced the trailer full of high-tech workstations during the Science Center of Iowa's Mini Maker Faire in September. Since then, they have traveled to a dozen locations throughout Iowa, engaging about 3,700 students, educators and families in activities designed to help them develop STEM (Science, Technology, Engineering, Math) and design-thinking skills.

In October, they made two stops: for a five-day stint with the Clarion-Goldfield-Dows Middle School; and as part of a STEM educator training and a separate STEM fair, both at Des Moines Area Community College.



Top: Iowa State's Forward Learning Experience (FLEx) lab debuted in September at the Science Center of Iowa's Mini Maker Faire. **Photo by Joshua Larson Konar. Above:** Industrial design graduate student Dan Neubauer connects Stratford Elementary School students with Little Bits circuit technology.

And in November, the mobile classroom traveled to Stratford Elementary School as part of the school's Maker Space Project kick-off.

"FLEx can be a lot of things," Ringholz said. "We can customize the modules to accommodate different age groups or various advanced technologies."

Five days in Clarion

In Clarion, the FLEx trailer was set up in the showroom at Hagie Manufacturing, an agricultural sprayer manufacturer. Four workstations were rolled out from the trailer, which served as the virtual reality room for object and environment manipulation. In addition to Oculus Rift equipment, other workstations provided electronic circuit experimentation, a CNC (computer numerical control) router for

complex-precision material cutting and the MakerBot for 3D printing.

All fourth- through eighth-graders experienced the advanced technologies in groups of 25 for 90-minutes. On Saturday, the Iowa State team worked with a 4-H STEM group.

"Having the students come to Hagie was a fantastic experience," said Pete Evans, a lecturer in architecture and industrial design and FLEx coordinator. His summer studio class created the mobile classroom.

"Hagie uses some of the same software we do for 3D printing and prototyping. Many of the students' families work there, so they can start to make connections to real-world applications. It's not abstract for them," he said.

“It might seem like a game now, but it will change how you’re educated in just two to five years. These technologies will soon be how people solve many problems.”

— Pete Evans, FLEx coordinator

The future of solving problems

During the sessions in Clarion, Evans talked to the students about the scientific method, design thinking and engineering cycles as different problem-solving methods. He explained making and breaking prototypes as a way to learn how something works and fails. And he referred to the importance of 21st-century skills such as creativity, collaboration, critical thinking and communication.

“Design and STEM all fit into that same space for learning and thinking,” Evans said. “Today we have many tools and ways of thinking that fit into that problem-solving idea. There are different ways to see the world around you.”

As he invited the students to experience the Oculus Rift, Evans said, “It might seem like a game now, but it will change how you’re educated in just two to five years. Use these tools, see how they work, experience them and then think about problem solving. These technologies will soon be how people solve many problems.”

STEM in Stratford

In Stratford, FLEx was part of a full day of activities celebrating the school’s new “making” initiative.

The Stratford Community School District received a \$10,000 grant from America’s Farmers Grow Education to provide students with technology and materials, including a 3D printer, they can use to invent and create in their science and social studies classes.

Evans and Dan Neubauer, an industrial design graduate student from Golden Valley, Minn., helped students in pre-K through sixth grade explore a number of technologies, from “riding” a rollercoaster while wearing an Oculus Rift headset to creating electronic circuits with Little Bits components that light up or make sounds

when connected in different ways.

“They did a great job of interacting with the students and getting them excited about the possibilities,” said Stratford Superintendent Sarah Binder. “When asked to evaluate the event, students and staff members rated the FLEx lab as the most thought provoking, interesting and just plain fun.”

In both Clarion and Stratford, Evans said the students had seen some technologies and heard of others. He was pleased about their ease of use with them.

“They’re very hands on and really quick to get into it. They’re like fish in water. It’s been fun to see that,” he said. “And they walk away very enthused and excited. To have a student walk away excited about STEM, about design is fantastic. I’m very happy to provide that opportunity from Iowa State.”

FLEx moving forward

The FLEx team is busy this spring with workshops for elementary, high school and college students, talented and gifted classes and Area Education Agency instructional technology specialists.

Based on this success, Ringholz plans to expand the pilot outreach program, which has been funded by Iowa State’s Strategic Initiative on interdisciplinary design education and research, and the industrial design department. FLEx is a collaboration between the colleges of Design and Engineering in association with ISU Extension and Outreach.

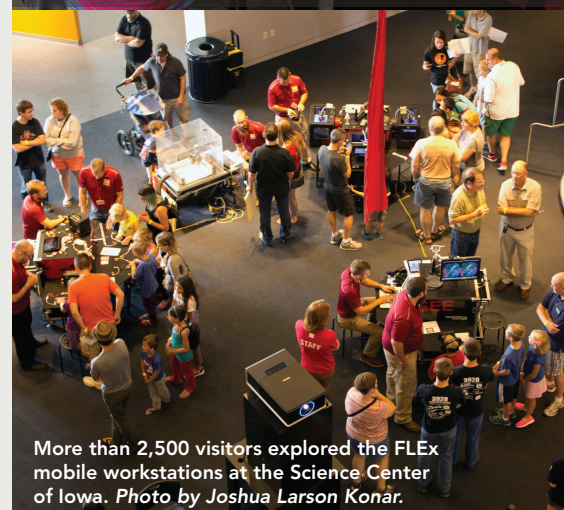
Ringholz and the team are creating curricular materials and resources for teachers to integrate these advanced technologies into the classroom. And they are applying for grant funding through the National Science Foundation’s K-12 STEM outreach program.



Clarion-Goldfield-Dows students experience augmented and virtual reality in the FLEx lab. Photo by Dan Neubauer.



Industrial design Department Chair David Ringholz engages students in design and STEM technologies in Clarion. Photo by Dan Neubauer.



More than 2,500 visitors explored the FLEx mobile workstations at the Science Center of Iowa. Photo by Joshua Larson Konar.



FLEx coordinator Pete Evans sends Stratford students on a virtual rollercoaster with the Oculus Rift headset.

EDGE EFFECTS

By Heather Sauer

a2ru national conference celebrates interdisciplinary activity

More than 240 people from peer institutions across the United States, as well as Belgium, England, Qatar and Wales, convened on the Iowa State campus Nov. 5-8 for the 2014 national conference of the Alliance for the Arts in Research Universities (a2ru).

The conference title, “Edge Effects,” borrowed a term ecologists use to describe changes in population and diversity where habitats meet, compete and overlap. Those who engage in arts-integrative interdisciplinary work at research universities may be seen to occupy similar “edges” and create new “species.”

“These overlapping spaces are ceasing to be an anomaly and now are becoming the norm,” said a2ru Executive Director Laurie Baefsky in her opening remarks.

“The move is driven by students pursuing double majors, multiple minors and individually designed programs. As they demand a more expansive and inclusive environment, we’re seeing real change—new general education requirements, new faculty hires, new facilities, new policies that reward collaboration and interdisciplinarity,” she said.

Representatives from 29 of the 31 a2ru partner institutions as well as 18 other universities participated, while nearly 150 presenters led panels and plenary sessions.

“We were especially pleased that participation included department chairs, deans, provosts and foundation directors,” said College of Design Dean Luis Rico-Gutierrez, a cofounder of a2ru. “These are the leaders who can make a real impact on policies and resources to support collaboration among the arts, sciences and other disciplines at our universities.”



Top: The “Digital Technological Detritus” installation led by art and visual culture Professor April Katz highlighted crosscurricular collaboration. **Above:** Interior design Lecturer Lisa Bates and landscape architecture Lecturer Tom Neppi presented their Retail Scapes interdisciplinary design studio as a model for community engagement.

Conference co-organizer Ingrid Lilligren, chair of the Department of Art and Visual Culture, said the plenary conversations particularly addressed “some very challenging issues of how the arts are integrated into, relevant to and drivers of innovation in research universities.”

Critical themes

Three overarching themes emerged from conference discussions. First, integration of the arts and sciences is a two-way street.

“In the process of helping the university achieve its research goals,” Rico-Gutierrez said, “the expectation is that we also will become better artists and designers. We want to enrich our own research and practice through that interaction.”

A second important theme: Philanthropy is very strategic and reliant on a clear evaluation process to continue investment. To obtain external support for arts-

integrative activities, “what we do must be relevant to the larger culture and help improve the quality of life.”

The third key theme centered on the public and private partnerships the university builds with communities, organizations and industries, including involvement in K-12 education.

“We looked at moving our edges outside the institution and ensuring they include the students who will one day enter our universities. We need to get them ready to engage in interdisciplinary activity,” Rico-Gutierrez said.

As next steps, Lilligren said, “We must be strategic about how we interface with elected officials who help drive funding. There also must be further development of a faculty promotion and tenure structure that rewards interdisciplinary work. Finally, we must measure the impact of our creative/ arts programs on student outcomes.”

VERNON STONE

Emeritus professor remembered fondly

Architecture

Professor Emeritus Vernon F. Stone, 94, died Jan. 19 at his home in Knife River, Minn. He was on the Iowa State faculty for a total of 28 years, teaching fifth-year undergraduate and graduate architecture students from 1950 to 1952 and from 1959 until his retirement in 1985.



"Professor Stone was the most principled and disciplined teacher and colleague I've been privileged to have known," said College of Design Dean Emeritus and Professor Mark Engelbrecht, FAIA (BArch 1963).

"He was a challenging studio critic, armed with a design methodology that he insisted his students follow. Later, as a young architect in practice and a colleague on the faculty, I was privileged to learn more of Stone's unique abilities, interesting pursuits—among these, determining who, according to the most elaborate assembly of statistics, was the greatest baseball player of all time—and, of course, his wisdom," Engelbrecht said.

"To me, and I think to many of my studio mates and professional colleagues, Vern Stone provided a principled anchor for the development of our department and, in the end, proved a good mentor and friend."

Stone was a member of the Civilian Pilot Training Program in St. Louis in 1940 and a U.S. Navy flight instructor from 1941 to 1945. His education was interrupted by his World War II service, but he returned after the war and received a bachelor of architecture degree from Washington University in St. Louis in 1948.

While a student, Stone began working for Raymond Martiz in St. Louis and stayed on after graduation until he was first hired at Iowa State in 1950. He practiced with the firm Feldner, Gray, Peddle and Stone in Wichita, Kan., from 1952 to 1959, then returned to teach at Iowa State.

Ken Bussard, FAIA (BArch 1960), originally from Clarinda, recalls that for his fifth-year design thesis, Stone recommended that he look at redeveloping his county seat hometown's business district.

"I was overwhelmed at the magnitude of the research and programming," Bussard said, "but Stone convinced me that I could do it and that he would assist me. It was a journey for sure, but broadened my perspective to the discipline of planning beyond the scale of site planning."

For Bussard, who retired as president of RDG Planning & Design in 2010, Stone significantly influenced "my work ethic, my love for architecture, my hope to make things better and my desire to mentor those who follow."

In 2010, members of the architecture Class of 1965 launched an effort to establish an endowed faculty fellowship to honor Stone. They have since surpassed their initial \$150,000 goal and now seek to reach \$250,000 to support outstanding architecture faculty in the College of Design.

Memorial contributions may be made to the Stone Fund through the Iowa State University Foundation, www.foundation.iastate.edu/stone, or to the Vernon Stone Memorial for the Lake County, Minn., Salvation Army, 2245 Prior Ave. N., Roseville, MN 55113.

inspire

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Alumni Updates

Have you married, moved, changed jobs, published or exhibited your work or earned an award? Let us know at www.design.iastate.edu/shareyournews.php.

On the Cover

Teams of architecture and interior design students from Iowa State and Roma Tre University experiment with smaller rolls of paper in a tutorial prior to the main Venice Biennale Sessions workshop exercise on the floor of the Arsenale.

Photo by Peter Goché.

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fresh perspective from the College of Design

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Landscape architecture program ranks in top 15 nationally

Iowa State University's undergraduate program in landscape architecture is ranked 11th in the United States, according to the latest survey of practitioners by *DesignIntelligence*.

In addition, Rob Whitehead (BArch 1993 Architecture), assistant professor of architecture, and Hale Selek, lecturer in industrial design, were named two of the 30 most admired design educators in the nation for 2015.

DesignIntelligence is a bimonthly publication for leaders in design professions. Published in the November-



December issue, the magazine's annual report, "America's Best Architecture and Design Schools," is the only national college ranking survey that focuses exclusively on design.

Iowa State's landscape architecture program also ranked 11th in 2014 and 2010, and has rated among the top 15 programs for nine of the past 10 years. There are 44 accredited undergraduate landscape architecture programs in the U.S., of which 30—like ISU's—are professional bachelor of landscape architecture (BLA) programs.

Each year, *DesignIntelligence* also honors

excellence in education and education administration by naming 30 exemplary professionals in the fields of architecture, industrial design, interior design and landscape architecture.

Whitehead was described as an enthusiastic, passionate professor admired for his thorough and engaging method of teaching structures as well as his dedication as a studio instructor. He joined Iowa State as a lecturer in 2007 and moved into a tenure-track position in 2012.

Selek was cited as a caring, attentive and intelligent educator with a passion for industrial design and social responsibility and dedication to students and their work. She has taught advanced undergraduate and graduate design studio courses at Iowa State since 2013.